

ISSN 0816-3855

BACKS
AUSTRALIA

1-50

THE BEACH BOYS AUSTRALIAN HISTORY PART 3

SMILE THE BEACH BOYS



KEVIN JACOBSEN PRODUCTIONS PRESENT
THE BEACH BOYS
IN CONCERT!
MON 17 FEB SYD ENTERTAINMENT CENTRE
FRI 27 FEB MYER MUSIC BOWL MELB
BOOK NOW! AT USUAL OUTLETS

ISSUE 3

Beach Boys

AUSTRALIA

P.O. BOX 106, NORTH STRATHFIELD 2137, AUSTRALIA

ISSUE #3

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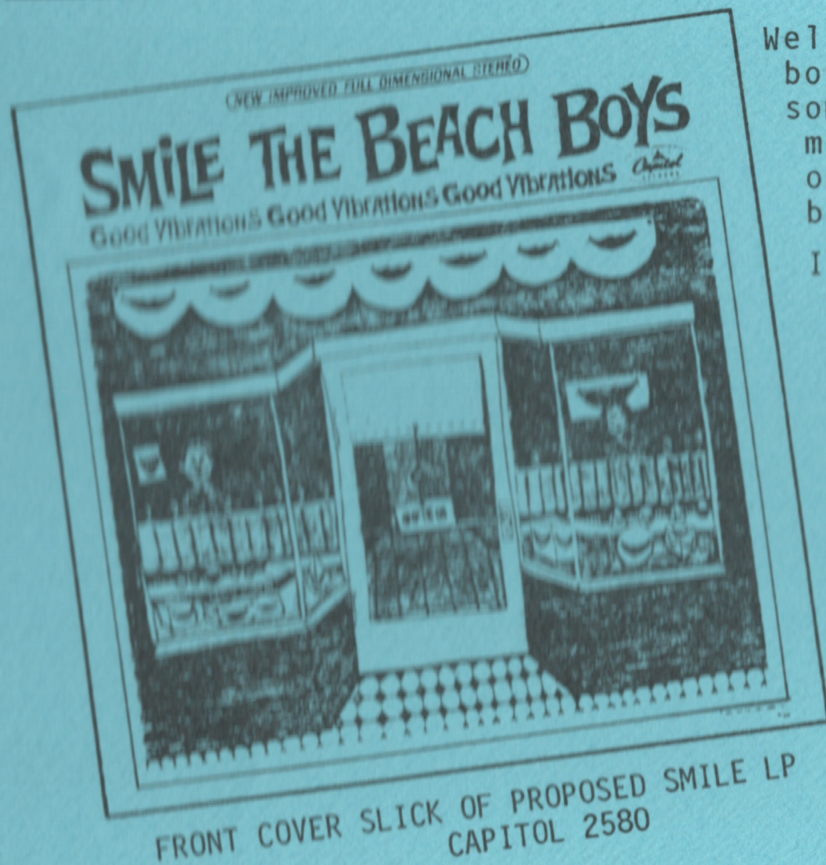
APRIL 1986

BEACH BOYS AUSTRALIA is published four times a year - JANUARY, APRIL, JULY and OCTOBER. Contributions DEADLINE is the 20th of the month preceeding publication. Cost per issue is \$3 postpaid. A four issue subscription is \$10. These prices apply to Australian residents only. Overseas rates are available upon request. Make all cheques/money orders payable to: BEACH BOYS AUSTRALIA.

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AUSTRALIA POST



FRONT COVER SLICK OF PROPOSED SMILE LP
CAPITOL 2580

Well, we're back with another bonza issue and hopefully in some small way, the disappointment we all share as a result of the BEACH BOYS no show will be overcome.

In this issue a glimpse into the BEACH BOYS aborted SMILE project is given in some detail. If you have any comments, please send them in as we are all eager to hear from you all.

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FRONT COVER:

Mr. T from the television series, THE A TEAM, caught playing drums with THE BEACH BOYS during the group's July 4, 1985 performance at The Mall in Washington, USA.

a CALIFORNIA MUSIC production

OFF THE TOP WITH

LAWRENCE "THE PROFESSOR" LAVERY



It's a strange phenomenon this thing called THE MUSIC BUSINESS.

You only have to mention Simple Minds, Marcia Hines and Jon English and what venue they will be at and the general reaction from the 18-20 year old age group will be, "Hey! Good rockin' tonight!"

But mention The Beach Boys and their reaction would be akin to someone being introduced to a leper!

Rather than go and see an act that created the excitement their chosen act only reflects, these so called up-to-date musical punters settle for second best. They totally ignore the fact that the originators, THE BEACH BOYS, are still pumping out some of the best rock and roll to date.

Why is this? Is it peer group pressure or personal taste? Personal taste I can try and understand, but peer group pressure and the fact that The Beach Boys are usually (if not always) written off simply because they ARE The Beach Boys is hard to stomach. Why settle for second hand entertainment (with all respect to Marcia, Jon and Simple Minds) when you can have the real thing. The Beach Boys, who first hit the scene with a bang in the early sixties, are the originators of a myriad of musical influences subsequently reflected in every facet of modern music, including the styles and sounds of the aforesaid, so why not take an honest punt and enjoy the trail blazers! At least give them the benefit of the doubt!

As far as The Beach Boys non-appearance in Australia is concerned, I can only put it down to plain old HYPE and SELL.

At the same time The Beach Boys failed to sell enough tickets to make their tour commercially unfeasible (THE REAL REASON IT DID NOT EVENTUATE), Dire Straits sold out an amazing twenty plus concert dates!

Why is this? Are Dire Straits better than The Beach Boys?

Certainly not! They sold out on pure unadulterated HYPE. Sure, they may have some talent, but how much? Have they longevity? Remember ABBA? The question is, will THEY still be around in Twenty Five years?

Why don't I be real sarcastic and say that there will always be a market for music aimed at the lowest common denominator and Dire Straits are, at the moment, filling that demand.

Music of the calibre we are familiar with from The Beach Boys is being totally ignored in favour of the mass hypnosis conjured up by Mark and the Boys. Sure, Dire Straits are commercial, but are they producing or have they produced material the equal of the Beach Boys' offerings?

The Beach Boys can sell tickets and for that matter, albums and singles, if they are given a fair and equal opportunity to do so. Why should they be pre-judged. Yes, they are THE SAME group that had all the hits in the sixties, but they have changed, matured and broadened their interests. This change should be experienced. There is a reason for "THE CALIFORNIA MYTH". Why are the general public not being allowed to find out what it is!

THE BEACH BOYS

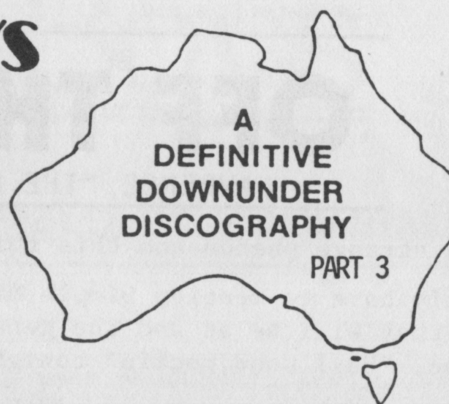
AUSTRALIAN HISTORY

from Surfside '64 to date

BY

STEPHEN J. MC PARLAND

ELPEEZ?!



PART 3 OF THE BEACH BOYS' AUSTRALIAN HISTORY chronicles all the albums bearing Beach Boys' involvement (as The Beach Boys) issued in Australia.

Period covered is 1963 to (end) 1986.

THE ALBUMS:

Surfin' Safari	T-1808		1963
Surfin' U.S.A.	T-1890		1963
Surfer Girl	T/ST-1981		1963
Little Deuce Coupe	T-1998		1964
Shut Down Volume 2	T/ST-2027		1964
All Summer Long	T/ST-2110	1	1964
Beach Boys' Christmas Album	T-2164		1964
Beach Boys' Concert	T/ST-2198	2	1964
Beach Boys Today	T-2269		1965
Summer Days (And Summer Nights!!)	T/ST-2324		1965
Beach Boys' Party	T/ST-2398	3	1965
Pet Sounds	T-2458		1966
Best Of The Beach Boys Volume 1	T/ST-20796	4	1966
Best Of The Beach Boys Volume 2	T/ST-20797	5	1966
Smiley Smile	T/ST-9001		1967
Wild Honey	T/ST-2859		1968
Friends	ST-2895		1968
Best Of The Beach Boys Volume 3	ST-21487	6	1968
20/20	ST-133	7	1969
Live In London	ST-21715	8	1970
Sunflower	SOSL 8251	9	1970
Surf's Up	SOSL 10313	10	1971
Carl & The Passions - So Tough	MS 2090	11	1972
Holland	MS 2118	12	1973
Beach Boys In Concert	2RS 6484		1974
15 Big Ones	MS 2251		1976
The Beach Boys Love You	MSK 2258		1977
M.I.U.	MSK 2268		1978
L.A. (Light Album)	DL 3008		1979
Keepin' The Summer Alive	DL 3009		1980
Sunflower	DL 3010	13	1980
Surf's Up	DL 3011	14	1980

Beach Boys/Brian Wilson Rarities	ST 26463	15	9/81
Ten Years Of Harmony	2ELPS 0039		2/82
In Harmony	GOLDE 102	16	11/83
Beach Boys Rarities	ST 12293	17	11/83
The Beach Boys	SBP 8090		6/85

DISCOGRAPHICAL NOTES - The Albums:

GENERAL INFORMATION:

T/ST denotes CAPITOL releases through E.M.I. (Australia). T is MONO; ST is STEREO. CAPITOL releases T-1808 to ST-133 inclusive were issued on the black/rainbow label. ST-21715 was issued on the light green Capitol label with black and purple logo. ST-26463 was issued on the purple Capitol label with silver writing and logo. ST-12293 was issued on the purple Capitol label with silver writing and logo.

SOSL denotes STATESIDE releases through E.M.I. (Australia).

STATESIDE lps were issued on an orange label with black lettering and logo.

MS, 2RS and MSK denotes Reprise/Brother releases through W.E.A. (Australia).

W.E.A. lps were issued on the yellow/light brown label with Brother and Reprise Records logos (as were the W.E.A. singles).

DL, GOLDE and SBP denotes C.B.S. (Australia) releases. The DL prefix signifies a Caribou Records release.

CARIBOU/C.B.S. lps all feature caribou logo label as per the singles.

GOLDE release was on the Caribou label, compiled by C.B.S. executive, Andy Yavasis.

SBP release was on the C.B.S. label - yellow/orange/red bleed label with while logo.

SPECIAL NUMBERED NOTES:

- 1: Features the misspelled track, "Don't BREAK Down" on the front cover.
- 2: No foldout cover or booklet.
- 3: No foldout cover or photos.
- 4: Different track listing than the American release of the same name.
 - A: Don't Worry Baby; Surfin' Safari; 409; Ten Little Indians; Surfin' U.S.A.; Shut Down; When I Grow Up (To Be A Man).
 - B: Little Deuce Coupe; Be True To Your School; In My Room; Hawaii; Fun, Fun, Fun; Why Do Fools Fall In Love; I Get Around.

NOTE: 'Be True To Your School' is the lp version.
- 5: Different track listing than the American release of the same name.
 - A: She Knows Me Too Well; Dance, Dance, Dance; The Warmth Of The Sun; Little Honda; Wendy; Do You Wanna Dance?; Help Me, Rhonda.
 - B: Kiss Me Baby; California Girls; The Little Girl I Once Knew; Girl Don't Tell Me; Barbara Ann; Sloop John B; God Only Knows.

NOTE: 'Help Me, Rhonda' is the 45 version.
- 6: Different track listing than the American release of the same name.
 - A: Wouldn't It Be Nice; Good Vibrations; Then I Kissed Her; Heroes And Villains; Darlin'; Wild Honey; Friends.
 - B: Let's Go Away For Awhile; Do It Again; Bluebirds Over The Mountain; I Can Hear Music; Break Away; Surfer Girl; Surfin'.
- 7: No foldout cover.
- 8: Original release features a red/grey/black and purple art cover with a picture of The Beach Boys, less Brian, but including Bruce.
- 9: No foldout cover. 45 version of 'Cotton Fields' included as bonus track.
- 10: Slight variance in cover colours. Some are more "blue", others are more "green".
- 11: Single album release. NO PET SOUNDS included, as in America.

- 12: NO booklet or "Mt. Vernon & Fairway" 7" disc, as in America.
- 13: Foldout cover as per American original, but issued on the Caribou/C.B.S. label. NO "Cottonfields" included.
- 14: Released on the Caribou/C.B.S. label. Identical otherwise to original release.
- 15: Gatefold (foldout) cover. Album compiled and conceived by Stephen J. McParland with help from Glenn A. Baker.
- A: Be True To Your School (45 version)(BEACH BOYS); Pamela Jean (THE SURVIVORS); Sacramento (GARY USHER); The One You Can't Have (THE HONEYS); Thinkin' 'Bout You Baby (SHARON MARIE); Guess I'm Dumb (GLEN CAMPBELL); After The Game (THE SURVIVORS); Pray For Surf (THE HONEYS); Runaround Lover (SHARON MARIE); Surfin' Down The Swanee River (THE HONEYS).
- B: Cottonfields (45 version)(BEACH BOYS); Lady (DENNIS WILSON & RUMBO); Celebrate The News (BEACH BOYS); Sound Of Free (DENNIS WILSON & RUMBO); Bluebirds Over The Mountain (Dutch version)(BEACH BOYS); Well, You're Welcome (BEACH BOYS); The Lord's Prayer (BEACH BOYS); The Story Of My Life (SHARON MARIE); Goodnight My Love (THE HONEYS); What'd I Say (BEACH BOYS live in Sydney, Australia, January 1964).
- Lp was subsequently withdrawn from sale due to protests from Dave Nowlen, a member of THE SURVIVORS. The dispute was over the liner notes which infer that THE SURVIVORS were The Beach Boys under alias (long believed to be the case).
- 16: A shorter version of the double lp set - TEN YEARS OF HARMONY compiled by C.B.S. (Australia) executive, Andy Yavasis.
- A: Rock And Roll Music; Cool, Cool Water; The Trader; Disney Girls; San Miguel; Surf's Up; Wontcha Come Out Tonight; School Day (Ring! Ring! Goes The Bell); Good Timin'; Sail On Sailor.
- B: Darlin' (LIVE); Lady Lynda; Sea Cruise; Roller Skating Child; River Song (DENNIS WILSON); Long Promised Road; Marcella; Don't Go Near The Water; California Saga/California; 'Til I Die.
- This release was a budget line issue.
- 17: Identical to American release of the same name.

CAPITOL RECORDS (E.M.I. AUSTRALIA) RE-ISSUES & BUDGET RELEASES

Beach Boys Today	SENC 9486	
All Summer Long	SENC 9497	
Shut Down	SENC 9518	1
Bug In	SENC 9640	2
Surfer Girl	SENC 9679	
Beach Boys' Concert	SENC 10052	
Beach Boys Live In London	SENC 10106	3
Wils Honey/Friends	SENC 10309/10310	4
Pet Sounds/Smiley Smile	SENC 10311/10312	
Surfin' Safari/Surfin' U.S.A.	SENC 10313/10314	
Summer Days/Beach Boys' Party	SENC 10315/10316	
All Summer Long / Surfer Girl	SENC 10317/10318	
Beach Boys' Christmas Album	SENC 10379	
Endless Summer	SVBB 11307/2	1974
Spirit Of America	SVBB 11384/2	1975
20 Golden Greats	SCA 012	1979
The Beach Boys (Boxed Set)	BBB 1	5 1979
Good Vibrations	AXIS 6001	
Beach Boys Ballads	AXIS 6446	6 9/81

The Beach Boys' Greatest Hits	PLAY 1013	7	11/81
The Beach Boys	BBB 1	8	12/81
Sunshine Dream	SVBB 12220-1/2		10/82
Good Vibrations	AXIS 1103	9	4/82
Live In London	DRUM 8069	10	
Beach Boys Concert	DRUM 8140	11	

DISCOGRAPHICAL NOTES - E.M.I. Budget Releases and Re-Issues:

GENERAL INFORMATION:

SENC was Capitol's (Australia) budget line of lps.

Label colour has varied over the years with re-packages. However, what appears to be the correct order of label colour is:

- 1: bluish green label with silver lettering
- 2: orange label with khaki lettering
- 3: purple label with silver lettering

SVBB 11307/2 features an orange Capitol label.

SVBB 11384/2 features an orange Capitol label.

SCA 012 features an orange Capitol label.

AXIS releases feature a black and white AXIS label.

PLAY 1013 features a purple Capitol label.

DRUM releases often feature the SENC labelled disc of the same name.

SPECIAL NUMBERED NOTES:

- 1: Re-issue was titled SHUT DOWN only. Front cover is identical to original cover release with the exception: the title SHUT DOWN VOL.2 has been covered over by larger lettering of just SHUT DOWN.
- 2: A rather odd compilation originally released in the U.K.
 - A: Little Deuce Coupe; Don't Hurt My Little Sister; Finders Keepers; You Still Believe In Me; With Me Tonight; All I Want To Do.
 - B: Why Do Fools Fall In Love; The Surfer Moon; Cherry, Cherry Coupe; Girls On The Beach; Be Here In The Mornin'; I Was Made To Love Her.
- 3: Budget release has two different covers:
 - 1st cover is the same as the original pressing (ST-21715)
 - 2nd cover features a picture of The Beach Boys standing on steps.
- 4: All double SENC albums feature the original American sleeves (front and back), with some small alterations: PARTY (SENC 10316) does not feature a foldout cover, nor are the photos included. Notation for photos is covered up by extra photo.
- 5: The box set was only a limited edition Christmas 1979 offering. Reportedly, only 2000 were distributed. The boxed set comprised:
 - SENC 10311/12 - PET SOUNDS/SMILEY SMILE
 - SENC 10313/14 - SURFIN' SAFARI / SURFIN' U.S.A.
 - SENC 10317/18 - ALL SUMMER LONG/SURFER GIRL

These were identical lps to those you bought separately. The "LIMITED EDITION" appeal was the box they came in. It was made of hard cardboard and featured a surfing scene on the front with the wording, 'The Beach Boys', in brown over the picture. Edging colour was brown and the back was white with the album titles and tracks listed in brown lettering. 'BBB' stood for Beach Boys Box. Labels for the boxed set lps varied from orange to purple ONLY.
- 6: An E.M.I. (New Zealand) pressing distributed in Australia.
 - A: God Only Knows; The Surfer Moon; Caroline, No; Your Summer Dream; Friends; Warmth Of The Sun;
 - B: In My Room; Be Still; Surfer Girl; A Young Man Is Gone; Wake The World; Kiss Me Baby.

NOTES: "Caroline No" is the 45 version

7: A compilation lp featuring all the Beach Boys' songs that entered the Top Forty prepared by Sydney Radio Station 2UE. Lp researched and annotated by Phil Israel.

A: Beach Boys Medley; Surfin' U.S.A.; Hawaii; Help Me, Rhonda; Do It Again; Wouldn't It Be Nice; Good Vibrations; You're So Good To Me; Heroes And Villains; Then I Kissed Her; Cottonfields.

B: I Can Hear Music; I Get Around; When I Grow Up (To Be A Man); Surfer Girl; Wild Honey; Fun, Fun, Fun; Barbara Ann; God Only Knows; Dance, Dance, Dance; Sloop John B; Beach Boys Ballads.

(NOTES: All songs are the 45 versions. The "Beach Boys Ballads" features - Surfer Girl/Girls On The Beach/Ballad Of 'Ole Betsy/We'll Run Away/Caroline No/The Surfer Moon/In My Room. Total playing time: 9.35 minutes.

8: Same as NOTE #5, with the exception that the labels were purple and featured the Capitol silver dome logo.

9: Re-issue of AXIS 6001. Same packaging and contents:

A: Good Vibrations; I Can Hear Music; In My Room; Sloop John B; The Girl From New York City.

B: Heroes And Villains; Surfer Girl; I Get Around; California Girls; Barbara Ann.

10: Re-issue of SENC 10106. Cover depicts Beach Boys standing on steps.

11: Re-issue of SENC 10052.

VARIOUS LABEL BEACH BOYS RELEASES

The Fabulous Beach Boys	MFP A 8090	1	
Good Vibrations	MFP A 8138	2	
The Beach Boys	MFP A 8245	3	
The Beach Boys Greatest Hits 1961-1963	SJL 934472	4	
The Beach Boys Greatest Hits	CTN 18004	5	
The Beach Boys	SRA 250-584	6	
The Very Best Of The Beach Boys Vol.1 & 2.	J&B 202	7	2/85

GENERAL INFORMATION:

MFP denotes a MUSIC FOR PLEASURE release distributed through Paul Hamlyn Pty. Ltd.

SJL distributed through Festival Records Australia

CTN distributed through Astor Records Australia

SRA distributed through MUSIC FOR PLEASURE/SUMMIT Records.

J&B denotes a J&B Records release.

SPECIAL NUMBERED NOTES:

1: Track listing identical to PET SOUNDS. Front cover features The Beach Boys (sans Brian, but with Bruce) resplendent in striped shirts and white slacks.

2: Track listing as per SMILEY SMILE. Front cover features The Beach Boys (sans Brian, but with Bruce).

3: No group picture on cover. A surfing photo seemingly shot at Cronulla Point, N.S.W., Australia. A strange collection as follows:

A: How She Boogalooed It; Don't Talk; Car Crazy Cutie; We'll Run Away; Misirlou; Whistle In;

B: Summertime Blues; Anna Lee The Healer; Boogie Woodie; Tell Me Why; Louie; Louie; Good To My Baby.

4: Pre-Capitol Records recordings, recorded under the auspices of Hite Morgan:

A: Surfer Girl; Barbee; Luau; Little Deuce Coop*; Surfin'.

B: Surfin' Safari; Judy; What Is A Young Girl; 409*; Karate.

(* Denotes instrumentals by The Surfin' Six. 'Karate' is an instrumental performed by The Beach Boys and can also be found under the title, 'Beach Boy Stomp')

- 5: Track listing identical to NOTE #4
- 6: Details unknown. The record company responsible admit to no knowledge of this release although it appeared (title and number only) in their 1976 catalogue. It may not have been issued.
- 7: "Buy One, Get One Free" promotion ran rife for this release. Packaged as two separate lps - Vol.1 and Vol.2, the set was heavily promoted on television. Essentially a U.K. compilation by Rob Burt, the set comprises 36 Capitol recordings:
 VOLUME 1
 A: Surfin' Safari; Surfin' U.S.A.; Shut Down; Little Deuce Coupe; In My Room; Fun, Fun, Fun; I Get Around; Don't Worry Baby; When I Grow Up (To Be A Man)
 B: Wendy; Little Honda; Dance, Dance, Dance; All Summer Long; Do You Wanna Dance?; Help Me Rhonda; California Girls; Little Girl I Once Knew; Barbara Ann.
 VOLUME 2
 A: You're So Good To Me; Then I Kissed Her; Sloop John B; God Only Knows; Wouldn't It Be Nice; Here Today; Good Vibrations; Heroes And Villains; Wild Honey.
 B: Darlin'; Country Air; Here Comes The Night; Friends; Do It Again; Blue Blue Skies Over The Mountain*; I Can Hear Music; Break Away; Cottonfields.
 (NOTES: All versions are 45 releases.
 * Denotes incorrect title on cover. Should read "Bluebirds Over The Mountain". Disc label bears correct title.)

WORLD RECORD CLUB RELEASES

Surfin' Safari	WRC 4612	1	
Summer Days (And Summer Nights!!)	WRC 4687	2	
Friends	WRC 4784	3	
Wild Honey	WRC 5005	4	
Endless Summer	R 90196/7	5	1974
Spirit Of America	R 90313/4	6	1975
The Beach Boys: Vibrations	R 91046-7-8	7	3/81
The Capitol Years	R 91303	8	8/81

DISCOGRAPHICAL NOTES:

- 1: Track listing and front cover as per original Capitol Records' release.
- 2: Track listing as per original Capitol Records release. Cover is different.
- 3: Different cover to original Capitol Records' release with three known colour variations: black & blue; pink & orange; black & khaki. The track, "Diamond Head" has been replaced by "Good Vibrations". All other tracks are as per Capitol original.
- 4: Track listing as per original Capitol Records' release. Cover is different.
- 5: Identical to Capitol/E.M.I. release. In fact, they were purchased from E.M.I. and sold through the World Record Club.
- 6: As per NOTE #5.
- 7: Boxed set of three lps subtitled: THE BEACH BOYS 1961-1970.
 R 91046
 A: Surfin' Safari; California Girls; Catch A Wave; Surfin' U.S.A.; Ten Little Indians; Hawaii; Surfers Rule
 B: Shut Down; Dance, Dance, Dance; Fun, Fun, Fun; Farmer's Daughter; Surfin'; I Get Around; Don't Back Down.

R 91047

A: Good Vibrations; The Girl From New York City; God Only Knows; Be True To Your School; Wendy; I Can Hear Music.

B: Help Me, Rhonda; The Little Old Lady From Pasadena; Surfer Girl; Little Honda; Santa's Beard; You're So Good To Me; Sloop John B.

R 91048

A: Don't Worry Baby; The Girls On The Beach; The Warmth Of The Sun; Here Today; Salt Lake City; When I Grow Up (To Be A Man); Do It Again.

B: In My Room; A Young Man Is Gone; Then I Kissed Her; Lana; Do You Wanna Dance; Little Saint Nick; Barbara Ann.

NOTES: "Be True To Your School" and "Little Saint Nick" are the 1p versions.

"Help Me. Rhonda" and "Barbara Ann" are the 45 versions.

Accompanying box is black with a coloured cartoon picture of The Beach Boys on the cover. A paper insert is included, detailing the lps and track listings.

8: Boxed set of 7 lps pressed in England by the World Record Club. The Australian World Record Club simply imported the U.K. release.

READER'S DIGEST BEACH BOYS RELATED RELEASES

THE SWINGING SIXTIES

(includes "Hawaii")

RD4 428 -1/2/3/4/5/6/7 3/84

THE CAPITOL YEARS

RD4 354 -1/2/3/4/5/6 8/83

(identical to World Record Club release, but without BRIAN WILSON PRODUCTIONS 1p.

Also, accompanying booklet is more condensed and box is adapted to the usual Reader's Digest "envelope" form.)

GREAT ORIGINAL HITS OF THE '50s & '60s Vol. 2

RD4 304 -1/2/3/4/5/6/7/8 3/83

(includes "Good Vibrations")

VARIOUS ARTISTS COMPILATIONS FEATURING BEACH BOYS MATERIAL

CELEBRATION (AT BIG SUR)

SODL 934147 (FESTIVAL) 1971

(Live version of "Wouldn't It Be Nice")

20 EXPLOSIVE HITS

TVS-3 (E.M.I.) 1971

("Cottonfields" - 45 version)

STARDUST (Original Soundtrack)

TVSS 17-1/2 (E.M.I.) 1973

("I Get 'Around")

AMERICAN GRAFFITI (Soundtrack)

MAPS 7038 (ASTOR) 1973

("Surfin' Safari", "All Summer Long")

AMERICAN GRAFFITI 3

MAPS 8152 (ASTOR) 1976

("Surfer Girl")

SHUT DOWN (Original Soundtrack)

SENC 10410 (E.M.I.) 1978

("Shut Down", "Little Deuce Coupe", "Fun, Fun, Fun")

LIVING IN THE SIXTIES

HAM 035 (HAMMARD) 1979

("Good Vibrations", "I Can Hear Music")

AMERICATHON (Original Soundtrack)

SBP 1979

("It's A Beautiful Day")

SUMMER STATIC

J&B 122 (J&B RECORDS) 1980

("Surfin' Safari", "Surfer Girl") *

MADE IN THE U.S.A.: HITS OF THE 50's & 60's

VMP 1094/5 (E.M.I.) 7/81

("Little Honda")

2NX SILVER ANNIVERSARY OF ROCK 'N ROLL

VMP 1106 (E.M.I.) 11/81

("Good Vibrations")

2WS GREATEST MEMORIES

VMP 1224 (E.M.I.) 5/82

("Barbara Ann" - 45 version)

SIZZLING SEVENTIES ("Cottonfields" - 45 version)	SIZZ 70/1/2/3 (E.M.I.)	10/84
SURFIN' SUMMER ("Beach Boys Medley", "Surfin' U.S.A.")	PLAY 260394 (E.M.I.)	12/84
20 CHRISTMAS FAVOURIRES ("Little Saint Nick", "Blue Christmas")	SCA 038	11/83
THE ROCK AND ROLL COLLECTION VOLUME 2 ("Little Deuce Coupe", "Do You Wanna Dance?")	ROLL 260725/4/3 (E.M.I.)	11/85

K-TEL RELEASES (NOT COMPLETE)

JUKE BOX JIVE (includes "Surfer Girl") *	NA 466	1977
SURFIN' SAFARI (includes "Surfin' Safari", "Surfer Girl") *	NA 502	1978
ROCKIN' AROUND THE CHRISTMAS TREE (includes "Little Saint Nick")	NA 692	11/85

DENOTES (*) Hite Morgan/pre Capitol Records recordings.

PART 4 of THE BEACH BOYS' AUSTRALIAN HISTORY will be featured in ISSUE #4 of BEACH BOYS AUSTRALIA. PART 4 will cover all the odds and ends, including solo recordings and related recordings released in Australia.

HAVE WE FINALLY MADE IT?

After only three issues, have we finally made it? From the response generated by our first offerings the consensus of opinion is YES. So far, everyone is satisfied with what we have been doing. Subscriptions are steadily growing and as more issues are published, the amount of READER PARTICIPATION will hopefully increase. The magazine is the voice of the fans, no matter whether it be pro-BEACH BOYS or not. BBA's motto is "without fear or favour" (an old VERITAS motto for those old enough to remember) and by the themes of a number of this issues features, there is at present an undercurrent of disenchantment. Whether this will prevail, only time will tell.

As far as the magazine is concerned, a big boost in the arm was a recent review of issues #1 and #2 in JUKE MAGAZINE - (ISSUE March 15, 1986). Through the diligent efforts of BBA's new Advertising and Promotion manager, Dave James, the magazine was given nearly a quarter page "plug". With comments such as

"Its an excellent fan magazine produced by dedicated staff"

the future indeed looks rosy. Too bad the same can not be said for THE BEACH BOYS!

COMING ATTRACTIONS THAT WILL BE FOUND IN COMING ISSUES OF BBA:

BRIAN WILSON'S OUTSIDE PRODUCTIONS; THE HONEYS/AMERICAN SPRING STORY; THE BEACH BOYS SURF LICKS; THE BEACH BOYS IN ENGLAND ... NEW ZEALAND ... ARGENTINA etc.

JUST PUBLISHED: A TWELVE PAGE BOOKLET CONTAINING CLIPPINGS AND TRIVIA CONCERNING THE BEACH BOYS ABORTED "KEEPIN' THE SUMMER ALIVE" AUSTRALIAN TOUR OF 1986 AND THE ILL FATED "SURF CITY" BEACH BOYS MUSICAL FROM 1984. PRICE IS \$2 plus \$1 postage o/seas or 50c in Oz.



NEWZ & MEDIAWATCH

LES CHAN
GERARD HUBERT
BILL KOUMARELOS
STEPHEN J. McPARLAND

The BEACH BOYS are rumoured to play in Montpellier (a big town in Southern France near Marseilles) on September 21, 1986 with The Four Tops and The Temptations on the same bill! Let's hope for our French fans that this eventuates.

The entire intro of "Getcha Back" (drums and harmonies) is being used as the intro for the National French radio FRANCE INTER. "Getcha Back", the single, received good exposure during the French Summer and became a minor hit.

TWO more BEACH BOYS bootlegs have surfaced in Europe. The first is a recording of The BEACH BOYS playing live at the CBS Convention in July 1977. It is a double release. At the time, the group was scheduled to tour Europe, but cancelled at the last minute. Their only performance was at the CBS Convention. The title of the double lp is THE BEACH BOYS AT THE CBS CONVENTION-LIVE (BR 1977, BROTHER RECORDS 1977).

SIDE ONE: California Girls; Darlin'; Sloop John B; Little Deuce Coupe; Lady Lynda; In My Room.

SIDE TWO: Airplane; Back Home; Roller Skating Child; Catch A Wave; Be True To Your School; Surfer Girl; Heroes & Villains.

SIDE THREE: Help Me Rhonda; Honkin' Down The Highway; Wouldn't It Be Nice; I Get Around; Good Vibrations.

SIDE FOUR: Surfin' USA; Their Hearts Were Full Of Spring; Barbara Ann; Rock & Roll Music; Fun Fun Fun.

The second album, SURF'S DOWN, includes a cover shot of Dennis from the early seventies and like the previously mentioned release, has been "manufactured in Germany" and distributed by "Running Bear Records, Spain". Catalogue # is RB 0011.

SIDE ONE: A 1972 Interview With Al and Mike; Heroes & Villains; Sloop John B; Surf's Up (Carl's vocals are superb) and Student Demonstration Time. All are recorded live at the famous GRAND GALA DU DISQUE 1972 in The Netherlands.

SIDE TWO: I've Got A Friend (Dennis, live Spring 1972), Graduation Day (BBs live on the Joan Rivers Show in 1984 - erroneously credited as President Carter's 1977 inauguration); Their Hearts Were Full Of Spring (live, January 1985 at President Reagan's inauguration); East Meets West (Frankie Valli & The Four Seasons with The BEACH BOYS - 1984 deleted single); We Got Love (studio version of deleted song from the HOLLAND album).

Reportedly, only 300 copies of THE BEACH BOYS:AN AMERICAN BAND video were sold in France!

BRIAN WILSON has, of late, been performing solo at various clubs in the Los Angeles area. However, his solo album is still a mystery. Back in November, Carl made mention that a demo tape was being sent to Epic Records, but the tape was intercepted because the material was not up to standard. Carl has expressed a desire to work with Brian on the lp.

CARL WILSON also has a new songwriting partner in Bob Johnson from REM. They have been recording in Nashville. It appears the material is not for the BEACH BOYS.

"CALLIN' AMERICA" IS A NEW SONG FROM E.L.O. AND ALTHOUGH IT HAS AN ELECTRONIC TYPE SOUND TO IT, THERE IS AN OBVIOUS BEACH BOYS INFLUENCE IN THE BACKING VOCALS.

CARL WILSON HAS ALSO RECENTLY RECORDED A TUNE WITH JOAN JETT. IT SHOULD BE ON HER UPCOMING ALBUM, HER FIRST FOR CBS.

THE BEACH BOYS *SMILE*

FORWARD

SMILE, for those new to Beach Boys mythology, was scheduled to be the group's thirteenth (!) lp for Capitol Records, the follow-up to the highly creative and critically successful PET SOUNDS lp from May 1966. Initially planned for a pre-Christmas '67 release (and assigned a catalogue number - T 2580) the lp never materialised. Reasons are varied and numerous.

SMILEY SMILE, a stop-gap lp, was issued in September 1967 and contained fragments of SMILE, as did a number of later lps. To this day, the SMILE legend lingers on.

DUMB ANGELS & SMILES

by Dwight Cavanagh

From the time in 1967 when Brian Wilson announced that his elaborate SMILE project would be aborted, more articles have been written (either attacking or defending the album) about its artistic merit than any other period of The Beach Boys' history. It is quite natural for many of us to take out SMILEY SMILE and determine SMILE's value from the relevant, but revamped tracks on the album. Those of us with more interest will delve further into Brian's work which has subsequently appeared on later albums. With the appearance of a few of the previously unreleased tracks on THE BEACH BOYS: AN AMERICAN BAND video, we can at last hear the legendary music from the project.

As you may, or may not know, SMILE's original name was DUMB ANGEL. The name symbolised what the album stood for; the humorous aspects of the themes in spiritual music. Brian had first tapped this resource while making "Good Vibrations". The shifting moods of the track indicate the type of new concept Brian was trying to achieve. Unfortunately, only a handful of people could understand what Brian was up to and even Tony Asher, who was with him during the recording of PET SOUNDS and part of "Good Vibrations", admitted that as a human being, Brian was hopeless; but as a producer, he was a magician ... a genius. Brian would spend hours at night just looking at the night sky with his close friend David Anderle. From the stars he would get inspirations for a new song, a new fragment, or a new riff. David was one of the very few people who understood Brian during the SMILE era. He would be with him at the Bel Air studio witnessing Brian converting inspirations into music. One had to actually see Brian working in the studio to try and comprehend what he was doing. Even that proved to be difficult as CBS-TV discovered when they attempted to film Brian in the control room. Brian would work on a certain song and change it quite often, but it would still retain its inherent beauty. There was no limit to his creativity.

From reports which have been circulating in numerous books and magazines suggesting theories of the SMILE era, "Heroes And Villains" was the next song that Brian extensively worked on. According to Marilyn Rovell, the title was intended to reflect the good and bad people in the record business. However, upon examination of the final version's lyrics, it seems the song retraces the steps of old American pioneers. Although this encompasses the DUMB ANGEL concept, it also opens the door to a new theme; the American West. This then led to a vast amount of new ideas for Brian and he proceeded to work on a number of so-called 'western cuts' ("Cabin Essence", "Bicycle Rider", "Who Ran The Iron Horse" etc). With many of these tracks, Brian experimented with a variety of different sounds obtained from bottles, paper and tuning and playing instruments in unorthodox ways. The most extraordinary example of

this is evident in "I Love To Say Dada". Brian persuaded Mike Vossi to record various natural sounds to which he would later add music. When finished, it was virtually impossible to determine whether the music was made for the sound or vice-versa.



From this point on, Brian evolved his technique of making the natural sounds human voices. There is at least one report of Brian making a group of his friends do a variety of animal sounds and then adding music to the resultant noise. Those who heard the final mix, claim it to be awesome. One instance of Brian literally "freaking out" his guests occurred at dinner parties held at his home. He would invite his friends to eat and discuss usually irrelevant subjects. To top the night off, he would then proceed to play, via headphones at the table, certain SMILE music. The party would then sit ... speechless.

It should now be noted why the album title was changed to SMILE from DUMB ANGEL. Obviously, Brian knew that his music was extremely creative and that a potential audience might be reluctant to go for this new and "arty" music. Possibly, due to listening to a track like the one described above, Brian realised that the music could be creative ... and very funny. He hoped that this humour aspect would help relieve the "heaviness" of the music.

The most publicised person who accompanied Brian during most of the SMILE era was Van Dyke Parks, himself an eccentric singer/songwriter of some repute. Together, the duo would create new and beautiful musical fragments that would later be extensively worked on in the studio. Probably the most crucial element of SMILE was the composition simply titled "Surf's Up". Written one summer night, the tune definitely symbolised the duo's maturity as composers. Brian was later to perform the song, solo at his piano, for 'Inside Pop: The Rock Revolution', a CBS-TV special. Leonard Bernstein, who was responsible for the musical score for 'West Side Story', was present at the performance. After the song had finished, Bernstein proclaimed the song as a masterpiece. Strangely enough, Brian virtually became so scared that he lost considerable interest in completing the music - a result of a simple, yet forceful, comment on his music.

However, work still proceeded. Brian now had plans for a health food album, from which emerged tracks such as "Vega-Tables" and "I'm In Great Shape". He also wanted to make films about the ideas that he was trying to express in his new music. The only known result of this filming is the visual interpretation of the track, "Mrs. O'Leary's Cow", which features the band in the studio and at a local fire station.

Brian was also prompted to record an "Elements" suite which was to musically symbolise earth-wind-fire-water. The idea, which possibly was initiated by the music-sound experimentations, is rumoured to have been only partially completed, but many of the previous rumours concerning certain SMILE fragments have proven to be false by the subsequent appearance of those tracks. For "Air", Brian only got as far as recording a piano part. "Earth" is unknown, although some say that it is actually "Vega-Tables". This seems somewhat unlikely as the track is listed separately on the intended back cover for the album (prepared by Capitol Records). "Water" was completed under the title, "I Love To Say Dada", while "Fire" was likewise brought to fruition under the title, "Mrs. O'Leary's Cow". From fragmented sections of

the suite, one can easily imagine how spectacular the finished product could have been.

SMILE continued to develop. Brian worked on a few more new tracks, but slowly work on the album dissipated. Jules Siegel reported that there was more than enough material for an album. David Anderle claims that there was enough for at least three entire albums. The only problem was that nothing was to be released until Brian gave his permission. "Heroes And Villains" was planned for a January 1967 release, but conflicts between Capitol Records and Brother Records (The Beach Boys fledgling label) resulted in no single and only further delayed the impending album.

Brian became paranoid that other bands (such as The Beatles) were "stealing" ideas from his album's concept. Meetings which were originally held in Brian's swimming pool to loosen the tension of business work, were now an escape from his home, which he believed to be bugged. Numerous propositions went unanswered and Brian was continually distracted from his work. The Big Sur Pop Music Festival (Monterey) 1967 appearance by The Beach Boys was cancelled and this together with a new home studio and countless other excuses continually distracted him from his work. There was no fixed date for the album's completion (initially there was, but this had long since been abandoned) and so Capitol was becoming increasingly restless. Unable to get anything at all from Brian, Capitol pressured his friends to coax him to get a single out.



Scorpio



Libra



Aries



Taurus

Finally, after considerable pressure, Brian finally released a new single, a shorter, less forceful version of a much longer and more involved "Heroes And Villains" in July 1967. Although as beautiful as any other SMILE piece, it still seems incomplete. Actually, the original version was to be much longer - in two parts, one for each side of the 7" disc. Chuck Britz, a much respected recording engineer and occasional confidante of Brian's, came out and stated that the unreleased version was even better than "Good Vibrations". Marilyn Rovell (Brian's then wife) commented that there was a vast section which was subsequently left off the released single. Numerous vocal and musical riffs were unfortunately edited out. Still, it has an abundance of beauty ... something only Brian could give it.

A few weeks after the single's release, Brian announced the abortion of the SMILE album. Numerous theories have been espoused as to why the entire concept ended so sadly. Too much pressure; too little understanding; too many drugs; the emergence of the heavily influential SGT. PEPPER'S LONELY HEARTS CLUB BAND by the Beatles, etc. Whatever the reason, Brian froze. Only recently has he willingly spoken about the era. The intervening period has seen the album gain legendary status. The original tapes, hopefully all of them, still exist. Some tracks have appeared on later Beach Boys' albums, but they lack the emotional effect contained within the framework of SMILE. Maybe one day we will be able to hear this awesome album. Who knows?

THE SMILE ALBUM CONCEPT - A TRACK LISTING

COMPILED BY DWIGHT CAVANAGH WITH ASSISTANCE FROM LAWRENCE "THE PROFESSOR" LAVERY.

The following is as complete as possible, although the manner in which the entire project was handled makes the final analysis prone to deletions, mistakes and ... whatever. Additions and corrections are most welcome.

* DENOTES A VERSION WAS RELEASED, EITHER OFFICIALLY OR VIA BOOTLEGS.

+ DENOTES NO VERSION AVAILABLE (AT PRESENT!)

THE GENESIS OF SMILE, FEBRUARY 1966 - THE END OF SMILE, MAY 1967

* GOOD VIBRATIONS	Recording completed February 23, 1966.
* HEROES & VILLAINS	Recorded May 11, 1966
+ INSPIRATION	Recorded June 2, 1966
* WIND CHIMES	Recorded August 3, 1966
+ I RAN	Recorded August 12, 1966
* WONDERFUL	Recorded August 25, 1966
* HOLIDAYS	Recorded September 8, 1966
* PRAYER	Recorded October 4, 1966
* SURF'S UP	Recorded November 7, 1966
* FIRE	Recorded November 28, 1966
* YOU'RE WELCOME	Recorded December 16, 1966
+ I DON'T KNOW	Recorded January 12, 1967
* TONES	Recorded March 13, 1967
* VEGA-TABLES	Recorded April 4, 1967
* I LOVE TO SAY DA DA	Recorded May 16, 1967

SMILE ERA RECORDINGS

+ GOOD NEWS	Recorded June 11, 1967
+ HAWAIIAN SONG	Recorded June 19-21, 1967
+ GOOD TIME MAMA	Recorded June 25-26, 1967
* FALL BREAKS AND BACK TO WINTER	Recorded June 29, 1967
+ an untitled instrumental track was recorded on July 6, 1967	
* BEEN WAY TOO LONG	Recorded October 28, 1967

FROM OCTOBER 3, 1966 TO JANUARY 23, 1967 THESE FOLLOWING TUNES WERE RECORDED. NO SPECIFIC RECORDING DATES ARE KNOWN.

- * DO YOU LIKE WORMS/BICYCLE RIDER
- * CABIN-ESSENCE (incorporating HOME ON THE RANGE, WHO RAN THE IRON HORSE and THE GRAND COULEE DAM)
- + I'M IN GREAT SHAPE (aka FRIDAY NIGHT)
- * CHILD IS FATHER TO THE MAN
- * THE OLD MASTER PAINTER/YOU ARE MY SUNSHINE.
- + THE ELEMENTS SUITE.- "EARTH" - FALL BREAKS *
- "AIR" - untitled piano instrumental +
- "FIRE" - MRS. O'LEARY'S COW *
- "WATER" - I LOVE TO SAY DA DA *

THE FOLLOWING ARE VARIOUSLY RELATED AND REPUTEDLY RELATED SMILE RELICS

- * GEORGE FELL INTO HIS FRENCH HORN (*) THE WORKSHOP FRAGMENT (+) RED RUN (+) ON TOP OF OLD SMOKEY (*) DIAMOND HEAD (+) CRACK THE WHIP (+) TEETER-TOTTER LOVE (+) WHEN I GET MAD I JUST PLAY MY DRUMS (*) BARNYARDS.

IT'S ABOUT TIME BEACH BOYS

By DAVID GROSE

It's time The Beach Boys concentrated on what is happening to their present careers instead of living off their past glories. Calling yourselves "AN AMERICAN INSTITUTION" and getting involved in politics might help your egos, but it also alienates you from the majority of people who should be buying and playing your material the young. Also, it does nothing to enhance your status as a ROCK band. If anything, that type of attitude and approach makes you sound old and out of date. The "grave train" is over. Now's the time to get your heads down from out of the clouds and to do something to re-establish yourselves as ROCK MUSIC INNOVATORS and NOT imitators!



Just look at the situation The Beach Boys are in now: They've just cancelled their tour of Australia. The publicised reason for the cancellation was that they were invited to perform at the America's Cup celebrations in Perth, Western Australia next year and so the decision was made to postpone the tour until then.

However, the real reason was much simpler. It was a lack of public interest! In other words, people would prefer to see DIRE STRAITS or BOB DYLAN instead of the "boys from Hawthorne"! And who can blame them? Dire Straits didn't wait five years before they put out an album, nor do they fall over drunk on stage - REMEMBER Carl Wilson at Perth in 1978! Australians are not stupid and we do have good memories. Besides, 80-90% of the songs the group would have performed if they had toured here would have been exactly the same as they sang on their last three Australian visits. Unless you are a big fan of the band there's really no point in going to see them. The only solution I can see would be to change their stage act completely. My idea of a perfect concert would therefore be:

- * Use plenty of special effects.
- * Start the show off with a medley of their hit songs.
- * Introduce material from their lesser known albums.
- * Feature an additional medley of their more well known, though not necessarily hit, songs.
- * Perform new and current material.
- * As an encore, perform 3 all-time favourites.

By utilising these ideas, people may be given an incentive to get back into the habit of going to a Beach Boys' concert. This type of performance would suit the old fans, the general public and the new fans.

It's bad enough that The Beach Boys have been neglecting their concert performances of late, but they have also spent the last ten years neglecting their recording output as well. In the past ten years, the group has only released a total of six albums! With such a recording attitude it's no wonder they are not as popular as they were in the sixties. Sure they have been busy in the studio over the last couple of years, just as much as they were during the halcyon days of the sixties, but the productivity is not there. There is no point in recording songs and then stockpiling them. It is a waste of time, money and creativity and yet they still continue to do it. The result is that the fans (the only people who really support the group through thick and thin) are missing out on new material; The Beach Boys are not making money nor are they receiving any recognition for their efforts. They have a plethora of songs in varying stages of completion just sitting on the shelf rotting away. Why don't they finish off what they start and in doing so they would be able to keep up a steady flow of material. Release the best and leave the "rubbish in the can".

This is just another way to keep people interested and to retain a fresh appraisal of the band in everybody's mind - including the radio stations! Perhaps they'll be able to get some decent airplay and maybe even a Top Forty hit, who knows. Do we really have to wait at least another twelve months before the group decides to issue another album, or for that matter, a new single?

As far as I'm concerned, the new album is great, but it was released four years too late. The Culture Club bubble burst way before The Beach Boys could ride the wave of Boy George fervour. Therefore, the use of Steve Levine (Culture Club's producer) was a wasted exercise. The fact that the album was basically rejected by the general public is proof of that. Yet, if The Beach Boys album had been released at the right time (the peak of the Culture Club wave), then it would have had a strong chance of going to the Top of the charts, if not platinum.

So what's left? Now more than ever The Beach Boys need to bombard the public with a constant flow of new material and promotional ideas. The lack of promotion in Australia by C.B.S. and the apathy on the part of the radio stations around the country assured the failure of the group's album and their two singles - "Getcha Back" and "California Calling". The fact that C.B.S. didn't even go to the trouble of manufacturing a picture sleeve for "California Calling" (every other country that issued it as a single supplied a picture cover) is further proof of their lack of faith in the group.

Then of course there was the VIDEO - THE BEACH BOYS: AN AMERICAN BAND. What a disappointment that was. Malcolm Leo and company certainly know how to make a mess out of what could have been a significant contribution to the Beach Boys' history. It is, unfortunately, 103 minutes of sheer frustration as far as I am concerned. Single handedly he managed to butcher and destroy some priceless footage of The Beach Boys at their best (and possibly worst). The original soundtrack has undergone significant reworking which, if you are a true collector, makes the video practically worthless. On some occasions the record starts the performance and then suddenly it turns into a live version and this all occurs while the actual visuals are of the band singing live in the first place! Sometimes you hear a high falsetto and there is no one singing that part. On the otherhand, there are times when the group is singing live and the sound is a studio recording.

Apart from the problems with the sound, there are huge areas of the group's career left out altogether. People like Glen Campbell, Blondie Chaplin, Ricky Fataar and Daryl Dragon are all absent even though they each were contributors to the band's on going popularity. There is also no mention made of either the group's association with the Maharishi or Charles Manson.

One other problem was that the video concentrated far too much on the group's past and as a result, little footage from the mid-seventies to date is included. The only relatively new song heard in the video was "It's Just A Matter Of Time" and even that was edited horribly. Are things that bad in the Beach Boys' camp that nobody has any faith in the group's new material? The worst thing of all was the July 4th, 1983 footage of the band that showed them performing "Barbara Ann" live in Washington. If anything, the Beach Boys were exposed (heaven forbid!) as a bunch of has-beens trying to relive past glories. Why, for example, wasn't footage of them singing one of their new songs included? To me, the entire video is just a load of garbage. I wouldn't trust Mr. Leo to produce a beer commercial after this effort, let alone a documentary video on (one of) the greatest band in rock history. What I can't understand is how and why did the group let the video be released. Is it just another ploy to rip off the fans?

While on the subject of fans, we too have something to answer for. As soon as the Beach Boys try something a little bit different, their fans drop them like a hot potato. Just look what happened to the band's popularity once they drifted away from the surf music and hot rod music idiom. Their album sales dropped drastically. PET SOUNDS, which everyone now considers a landmark album in the history of popular music, drove most people up the wall when it was first released in America in 1966. Only England accepted the album for what it was and a Number two position on the album charts reflected its popularity. If it wasn't for their English fans at the time, there would not have been a future for the group. However, where is that support now? Most people have refused to acknowledge the contributions that The Beach Boys have made to the music business after 1970. Up until 1974, the group possessed the most technically advanced recording studio in the world - BROTHER RECORDS. They were one of, if not the first, bands in the world to use Quadrophonic Sound. They made such outstanding albums as SUNFLOWER (1970), SURF'S UP (1971), CARL & THE PASSIONS - SO TOUGH (1972) and HOLLAND (1973) all without any major input from Brian. These albums were and are masterpieces, yet they all sold badly and virtually went unnoticed. Why? Because The Beach Boys dared to be different. They wanted to do their own thing, their way. Is that why their recent album copped such a hammering from the critics and their so-called fans? I think so!

I hope the group continues to explore new ground and broaden their musical horizons. As soon as they start to make it a habit of re-recording their songs like JAN & DEAN do, then that's the day I'll start to question my loyalty. Perhaps if people start accepting the group for what they are and not for what they were, then that may be the answer to the band's current morale problem.

Despite bad concert attendances, bad judgement and a very unsuccessful publicity campaign, The Beach Boys are still functioning as a band. For how long, nobody really knows, although I have a feeling that after they reach their goal of twenty five years in the music business, they may call it a day. Current murmurs within the band do not hold for a confident future. Carl has once again threatened to quit if the group's attitude does not change and rumour has it that Brian is well into recording his first solo album, although it has been reported that his vocal ability is being questioned as a solo artist. This could mean that the project will either be abandoned or it might become a joint Brian and Carl Wilson collaboration. As for the other Beach Boys, Mike has just finished working with Dean on some more "Jan & Dean" recordings, while Bruce and Al well, who knows with those guys.

On a somewhat lighter note, there is some good news and hopefully this year will see some positive developments. There are signs that by the middle of the year The Beach Boys may find themselves riding another nostalgia wave, due to numerous

"Twenty Fifth Anniversary" repackages pending release, both here in Australia and overseas. This may not be what the group really needs, but it is better than nothing. Hopefully, there might be another RARITIES album issued. We can live in hope. However, the really big news is that the SUNKIST company in America is planning to issue a special summer album release. Brian Wilson, Terry Melcher and Mike Love are reported to be very busy recording material for it. They will later be joined by the rest of the band and who knows what will eventuate.!

Finally, I would like to take this opportunity to thank the following individuals and organisations for helping to make the last six months a total disaster for The Beach Boys

THANKS to THE BEACH BOYS for helping to dig their own graves and destroying in six months, a reputation and career that took them twenty five years to develop,
MALCOLM LEO and Co. for supplying the shovels, and
C.B.S. (AUSTRALIA) for supplying the tombstone!

Well done one and all. Thanks to you, there might not be a BEACH BOYS in 1987, let alone an AUSTRALIAN TOUR!



TRIVIA CORNER

DAVID JAMES

Thanks for the response from ISSUE #2 for the trivia column, quiz and BBs Word. This issue will not disappoint you either because there is another quiz etc..

Last issue's TRIVIA CORNER listed the first seven albums by The Beach Boys and the background noises found therein. This issue concentrates on everything released up to the last singles issued on CAPITOL in 1970.

One interesting point worth noting is that there is less background noises and talking as their recording career developed. So, if you can take it, here we go.

..... oh. By the way, good luck on the quiz etc!

BEACH BOYS TODAY (ALL tracks DUOPHONIC)

"Don't Hurt My Little Sister" - muttering can be heard during guitar intro and the middle break.

SUMMER DAYS (AND SUMMER NIGHTS) (ALL TRACKS DUOPHONIC)

"Salt Lake City" - muttering can be heard after the words, "And The #1 Radio Station Makes The Town Really Swing - Yeah".

"You're So Good To Me" - They didn't know when to stop the "la-la's" in the guitar break break.

BEACH BOYS' PARTY

Yikes! They finally devoted an ENTIRE album to incessant mumblings - Egad!

PET SOUNDS (DUOPHONIC & MONO)

"I Know There's An Answer" - High pitched dog whistle type sound can be heard throughout.

"Here Today" - Brian can be heard issuing instructions during the middle break.

SMILEY SMILE (ALL TRACKS MONO)

"She's Goin' Bald" - At the very end of the fade someone can be heard saying either "faster" or "bastard". You decide!

"Gettin' Hungry" - Half way through, during the phrase "But I Still Get Up In The Morning - Though It's So Hard All Day Long", the sound of something similar to a squeaky chair can be heard, followed by a sniff.

"Wonderful" - Sounds of baby-type voices and babbling can be heard throughout.

WILD HONEY (ALL TRACKS MONO)

"A Thing Or Two" - Dennis (?) says "yeah" just before the words "You're Right Baby" in the last break before the end.

"Let The Wind Blow" - Vocal sound of wind blowing near the end of the song.

"How She Boogalooed It" - "Beach Bums" can be heard being said before guitar break.

FRIENDS (FIRST TRUE STEREO ALBUM SINCE 'ALL SUMMER LONG')

"Be Here In The Morning" - A single ukelele note is plucked before the words, "Stay Here On The Weekend And Unplug The Phone". Then the word "alright" can be heard. Also, at the very end of the fade as the vocals trail off, the word "ooh" can be heard spliced in.

20/20 (ALL TRACKS STEREO)

"Do It Again" - Sound of hammering can be heard at very end of album cut ONLY. (Hammering is rumoured to be part of SMILE)

"Be With Me" - Sounds of intercourse (!#@\$) can be heard during the fade out.

"I Went To Sleep" - Snoring can be heard during flute break.

VARIOUS TRACKS:

"Break Away" (1969 single STEREO)

The word "huh" can be heard at beginning before drum intro.

"Celebrate The News" (1969 single STEREO)

"Hello" is said during intro. Production sounds as if heard through cotton wool.

"San Miguel" (1969 out-take STEREO)

Possibly recorded at the same time as "Celebrate The News", but released on TEN YEARS OF HARMONY in 1981.

Talking can be heard near end during drum lead up into final fadeout passage.

NEXT ISSUE will cover all material from 1970 to date. PLUS, as an added bonus, a special run down of THE WORST OF BEACH BOYS!

FRIENDS OF DENNIS WILSON CLUB
WE HAVE BEEN MOVIN' AND-A GROOVIN' FOR THREE
YEARS NOW. WE HAVE PEOPLE FROM USA, CANADA &
EUROPE. IT WOULD BE AWESOME TO GET SOME AUS-
TRALIANS. IT'S ONLY \$5 FOR FOUR ISSUES OF
"DENNYMANIA". WRITE TO CHRIS DUFFY, 1381
MARIA WAY, SAN JOSE, CA., 95117, U.S.A.

CALIFORNIA MUSIC

For surf, beach and hot-rod music aficionados. Each issue contains trivia, bios, discographies and information on such greats as The Beach Boys, Jan & Dean and all the other well known and not so well known artists who brought to the world images of the beach, hot-rods and suntanned beach bunnies.

2 KENTWELL AVENUE CONCORD, 2137, AUSTRALIA

DEAR BBA,

THANKS FOR YOUR LATEST ISSUE; GREAT AS THE FIRST ONE WAS.

A COUPLE OF COMMENTS TO LAWRENCE "LAVERY'S" 'THE SAGA CONTINUES ON ..' ARTICLE.

I'M A BIG BEACH BOYS FAN AND MY BEACH BOYS COLLECTION IS CERTAINLY BIGGER THAN AVERAGE AND BRIAN IS MY FAVOURITE BEACH BOY AND I DO GIVE HIM HIS DUE; EG., HE IS THE MAN BEHIND THE BEACH BOYS; HE CREATED SOME OF THE BEST MUSIC EVER; HE IS BETTER THAN ANY SPECTORS OR MC CARTNEYS AND HE IS A GENIUS, BUT THEN AGAIN, I AM ALSO A JAN AND DEAN FAN AND AS SUCH, I MUST POINT OUT A FEW ERRORS IN THE PREVIOUSLY MENTIONED ARTICLE:

- JAN BERRY WROTE, ARRANGED, PRODUCED AND PERFORMED HIS OWN MATERIAL IN 1958, THAT MAKES HIM FIVE YEARS AHEAD OF THE BEACH BOYS.
- JAN BERRY HAD HIS OWN RECORD LABEL, RIPPLE RECORDS, IN 1961. IF YOU DON'T COUNT THIS ONE-OFF LABEL, JAN AND DEAN RECORD CO. RELEASED TWO SINGLES AND AN LP IN 1966, ELEVEN MONTHS BEFORE BROTHER RECORDS.
- THE JAN AND DEAN LP, SURF CITY AND OTHER SWINGIN' CITIES, PREDATED THE BEACH BOYS LITTLE DEUCE COUPE LP BY FOUR MONTHS AND THUS WAS THE FIRST CONCEPT ALBUM IN ROCK MUSIC.

I DON'T WANT TO MAKE BRIAN'S ACHIEVEMENTS DUBIOUS, BUT LET'S JUST FACE THE FACTS. THE BEACH BOYS WERE DOUBTLESSLY MORE SUCCESSFUL ON THE COMMERCIAL LEVEL, BUT WHAT IS COMMERCIALISM MADONNA AND WHAM ARE COMMERCIAL SUCCESSES TOO, BUT HOW MANY OF THEIR RECORDS DO YOU HAVE?

SO PLEASE, JUST GIVE JAN BERRY THE CREDITS HE DESERVES. MAYBE YOU CAN POINT OUT THESE FACTS IN YOUR NEXT ISSUE. PROVE YOUR FAIRNESS.

LONG LIVE THE BEACH BOYS

DANNY BOSSARD, SWITZERLAND

Dear BBA (Steve),

I've just finished the first two issues of BBA, obtained from the ubiquitous Kingsley (Abbott) and am accordingly sending my congratulations on a solid foundation which I'm sure you'll continue to build upon. A new BBs publication is always welcome, a new and good one doubly so.

I was interested - and amused - to read of how the video biography was "doctored" for its theatrical release in Oz and the problem of finding copies that ARE STEREO. All the UK tapes I've checked out are mono, though I do have an audio tape of a "pukka stereo" US copy - almost. Having been granted a private viewing last March in LA, I felt a right prune when both the theatrical and home video versions turned out to be something less than the copy I saw. On reflection, I guess I must have been shown the original master copy, which would explain a) the sound over-all was so good, and b) parts which I heard in EXCELLENT TRUE STEREO aren't, even on the US tape sent to me. In a forthcoming issue of BEACH BOYS STOMP, I've listed tracks which have mysteriously changed from studio to live, but as a public service, I'll summarise the prime differences.

All the PET SOUNDS material I saw was in TRUE STEREO (the studio tracks, that is), including "Sloop John B", as it was the LP cut all the way (and the stereo had to be heard to be believed!). On my US tape, only "Wouldn't It Be Nice?" is in a form of stereo and a very patchy form at that. Also, one song has been completely dropped - "Friends" (studio) was dubbed over the scenes of the UK arrival, thus making Bruce's statement, "That song describes ... etc" less strange than it appears in the video.

ANDREW DOE, Surrey, UK



LETTERS

ADDRESS ALL CORRESPONDENCE TO
P.O. BOX 106 NORTH STRATHFIELD 2137
AUSTRALIA

DEAR BBA,

I just received the second issue and really liked it.
Jim Vacek, MS., USA

DEAR BBA,

Thanks for the second issue of the magazine. You've done it again! Another excellent reference book for the novice collector like myself.

JIM BURKE, S.A. AUSTRALIA

Dear BBA,

Even though the main reason I'm writing is to find out a couple of things, I just want to congratulate you on the magazine - it's very informative and entertaining.

I'd like to know where I can purchase a copy of David Leaf's book, THE BEACH BOYS & THE CALIFORNIA MYTH and what would it cost.

Finally, I'll make my contribution to the readers' poll in issue #2. Favourites off THE BEACH BOYS are:
(1) Getcha Back (2) California Feeling (3) Where I Belong (4) She Believes In Love Again.

TONY PRATT, Australia

DEAR TONY,

TO OBTAIN A COPY OF THE BEACH BOYS & THE CALIFORNIA MYTH, WRITE TO DAVID LEAF c/o P.O. BOX 1404, SANTA MONICA, CA., 90406, USA. \$25US per copy AIRMAIL. Ask and David will autograph it for you.

Gentlemen,

I have received your first two issues and am very impressed with your magazine. I'm looking forward to a long association.

David Wells, Ontario, Canada

DEAR BBA,

ALL I CAN SAY IS WOW! EGAD! INCREDIBLE! OUT OF SIGHT AND A HOST OF OTHER ADJECTIVES TO DESCRIBE YOUR NEW BEACH BOYS MAGAZINE.

I SAW THE GROUP ONLY ONCE, IN THE LATE SIXTIES IN HALIFAX, NOVA SCOTIA. THERE WAS ONLY ABOUT 150-200 PEOPLE THERE, BUT WHEN I HEARD THAT INCREDIBLE HARMONY THAT NIGHT, I WAS HOOKED. I HAVE BEEN A FAN-ATIC SINCE AND AM CURRENTLY BBFUN REP FOR NOVA SCOTIA..

AGAIN, MAY I TAKE THIS OPPORTUNITY TO THANK YOU FOR PUTTING THIS MAGAZINE OUT AND IF EVER YOU NEED ANY HELP UP HERE IN SNOWY CANADA, DO NOT HESITATE TO LET ME KNOW.

GARY PHILLIPO, Canada

DEAR BBA,

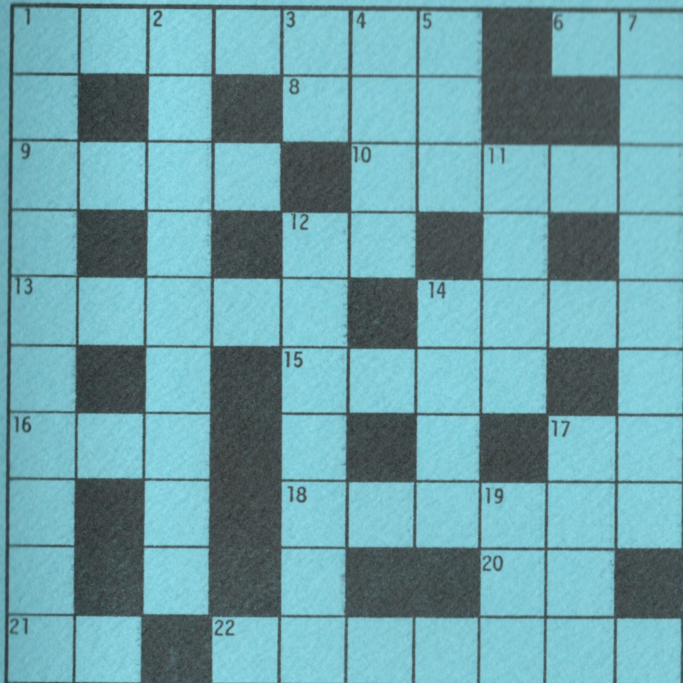
I JUST RECEIVED YOUR FIRST TWO ISSUES AND I REALLY LOVE IT! IT TAKES SOME DEDICATED FANS TO KEEP THE SPIRIT OF THE BEACH BOYS ALIVE. JUST WISHED THE BOYS WOULD TAKE NOTICE. THANK YOU!

Les Chan, Oakland USA



WORD

by DAVE JAMES

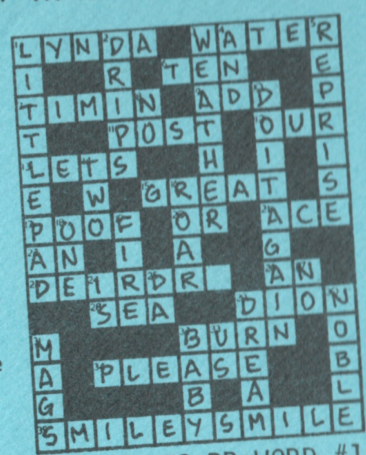


ACROSS

- 1: BEACH BOYS' MAJOR LABEL
- 2: "LOVE .. A WOMAN" (SONG TITLE)
- 8: "ONLY ... MORE THING THAT'S GONNA WARM YOU" (COTTONFIELDS)
- 9: "... GO AWAY FOR AWHILE" (SONG TITLE)
- 10: "NEVER NOT TO LOVE" (SONG TITLE)
- 12: "PASSING ..." (SONG TITLE)
- 13: FOUR ON THE
- 14: "MONSTER ..." (SONG TITLE)
- 15: "BACK IN THE CLASSROOM YOUR BOOKS" (SCHOOL DAY)
- 16: "LET HIM ... WILD" (SONG TITLE)
- 17: INITIALS OF FEMALE BACKING VOCALIST WITH BRIAN WILSON ON HALE & THE HUSHABYES RECORD, "YES SIR, THAT'S MY BABY". ALSO, WIFE OF FAMOUS ARRANGER.
- 18: "GONNA YOU". JAN & DEAN SONG WRITTEN BY BRIAN.
- 20: INITIALS OF AIRLINE COMPANY THE BEACH BOYS RECORDED A COMMERCIAL FOR IN 1971.
- 21: "LOOKIN' .. TOMORROW" (SONG TITLE)
- 22: BEACH BOYS' ALBUM TITLE FROM THE SIXTIES.

DOWN:

- 1: BEACH BOYS' "STATE" OF MIND.
- 2: BEACH BOYS' ALBUM THAT HELPED INFLUENCE SGT. PEPPER'S.
- 3: "BE TRUE .. YOUR SCHOOL" (SONG TITLE)
- 4: "GOD KNOWS" (SONG TITLE)
- 5: "ANNA ... THE HEALER" (SONG TITLE)
- 7: SONG OFF "KEEPIN' THE SUMMER ALIVE".
- 11: JARDINE.
- 12: BEACH BOYS' OWN RECORD LABEL.
- 14: "YOU NEED A OF HELP" (SONG TITLE)
- 17: "AREN'T YOU" (SONG TITLE)
- 19: SONG & ALBUM TITLE: "... YEARS OF HARMONY".



ANSWER TO BBsWORD #1

TRIVIA QUIZ #2

- 1: WHAT IS THE FIRST BEACH BOYS' ALBUM TO FEATURE A NON SINGLE RELEASE TO OPEN SIDE ONE?
- 2: WHAT IS THE SECOND BEACH BOYS' ALBUM TO FEATURE A NON SINGLE RELEASE TO OPEN SIDE ONE?
- 3: NAME THE FIRST BEACH BOYS' SONG TO FEATURE PIANO BACKING ONLY?
- 4: WHAT IS THE SHORTEST BEACH BOYS' RELEASED RECORDING?
- 5: WHAT IS SO UNUSUAL ABOUT THE SONG, "TRANSCENDENTAL MEDITATION"?

Okay, let's try again! DEADLINE for entries is 20th June. All correct entries will then be put in a hat (a Beach Boys' cap of course) and the winner chosen. The prize this time is a MINT copy of Carl Wilson's solo single "Hold Me". The copy is a white label promotional issue from Caribou Records U.S.A. Good Luck!

The prize for BBs WORD #2 will be two BEACH BOYS bumper stickers, one a "Getcha Back" and the other, a blue and white BBFUN issue. Also, a Beach Boys button badge will be included. Good luck and keep 'em comin' 'n!



ISSUES #1 AND #2 ARE STILL AVAILABLE AT \$3 EACH AIRMAIL

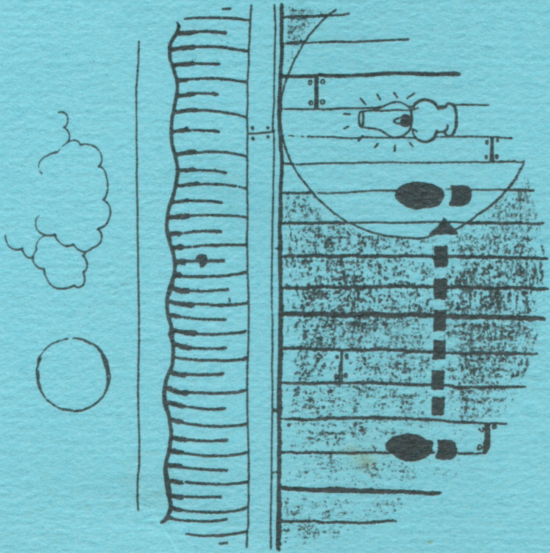
ANSWERS FOR TRIVIA QUIZ #1:

- *****
- (1) "Your Summer Dream". (2) James Dean. (3) "Cherry, Cherry Coupe". (4) "Noble Surfer". (5) "Shut Down". (6) "Surfer Moon". (7) LITTLE DEUCE COUPE (8) "Drive-In". (9) "Surfers Rule" - THE FOUR SEASONS. (10) "Land Ahoy" or "Catch A Wave" or "South Bay Surfer" accepted.

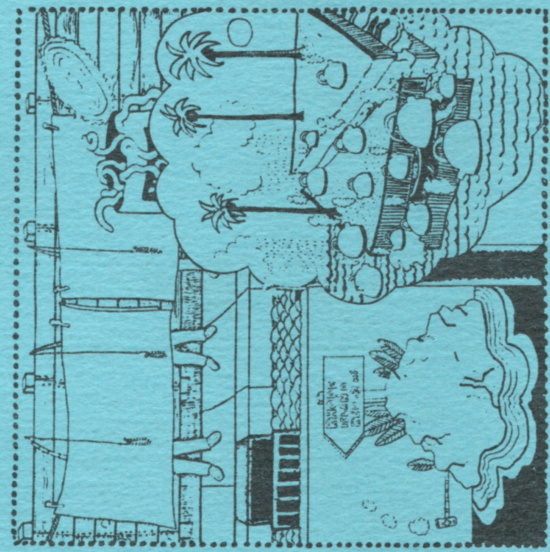
STEPHEN HALVORSON of Dallas, Texas, wins the Murry Wilson single for his answers to QUIZ #1. ANNETTE ALWAN of Guildford, Australia is the lucky recipient of the MUSICIAN MAGAZINE with the article on Brian. She got all the BBs WORD correct.

REAR COVER:

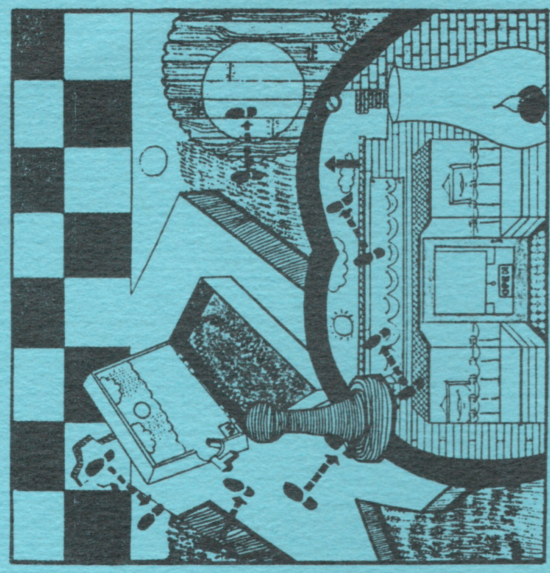
Features drawings created by FRANK HOLMES for the booklet scheduled to be included with the BEACH BOYS' SMILE album



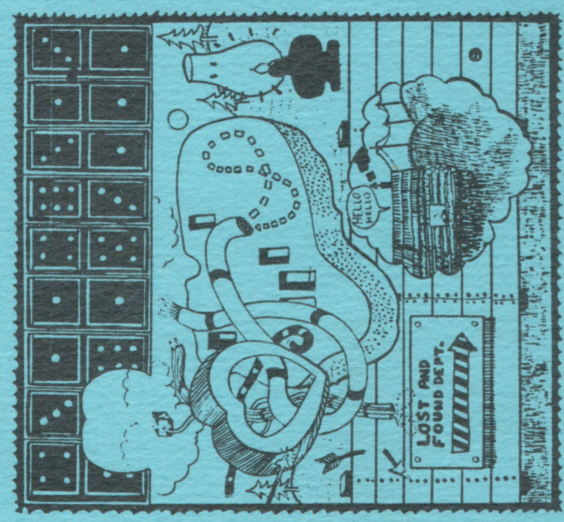
*"Two-step to lamps light"
Surf's up*



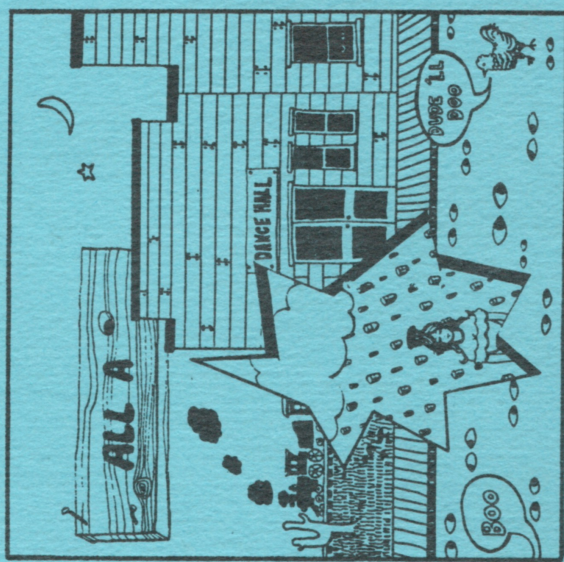
Do you like worms



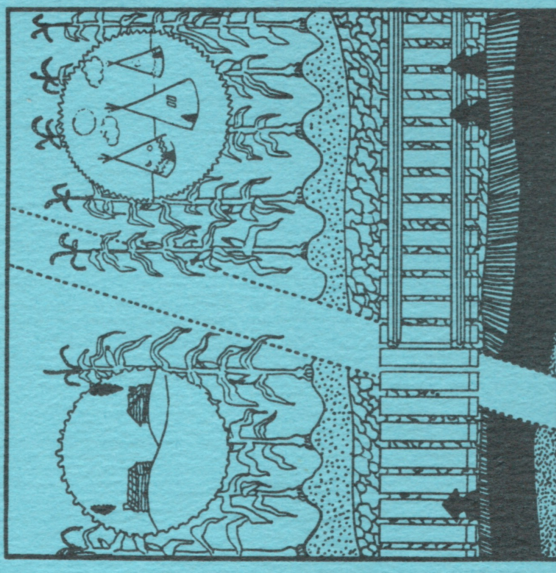
*"Diamond necklace
play the pawn"*



*"Lost and found
you still remain there"*



*"The rain of bullets
eventually brought her down"
Heroes and Villains*



*"Uncover the cornfield"
Home on the range*